

WARNER BROS. ARE PROUD TO PRESENT THE FINEST
OF 1938 IN THE BIGGEST DRAMATIC PICTURE OF ALL TIME!



Bette Davis

The Screen's Greatest Actress In

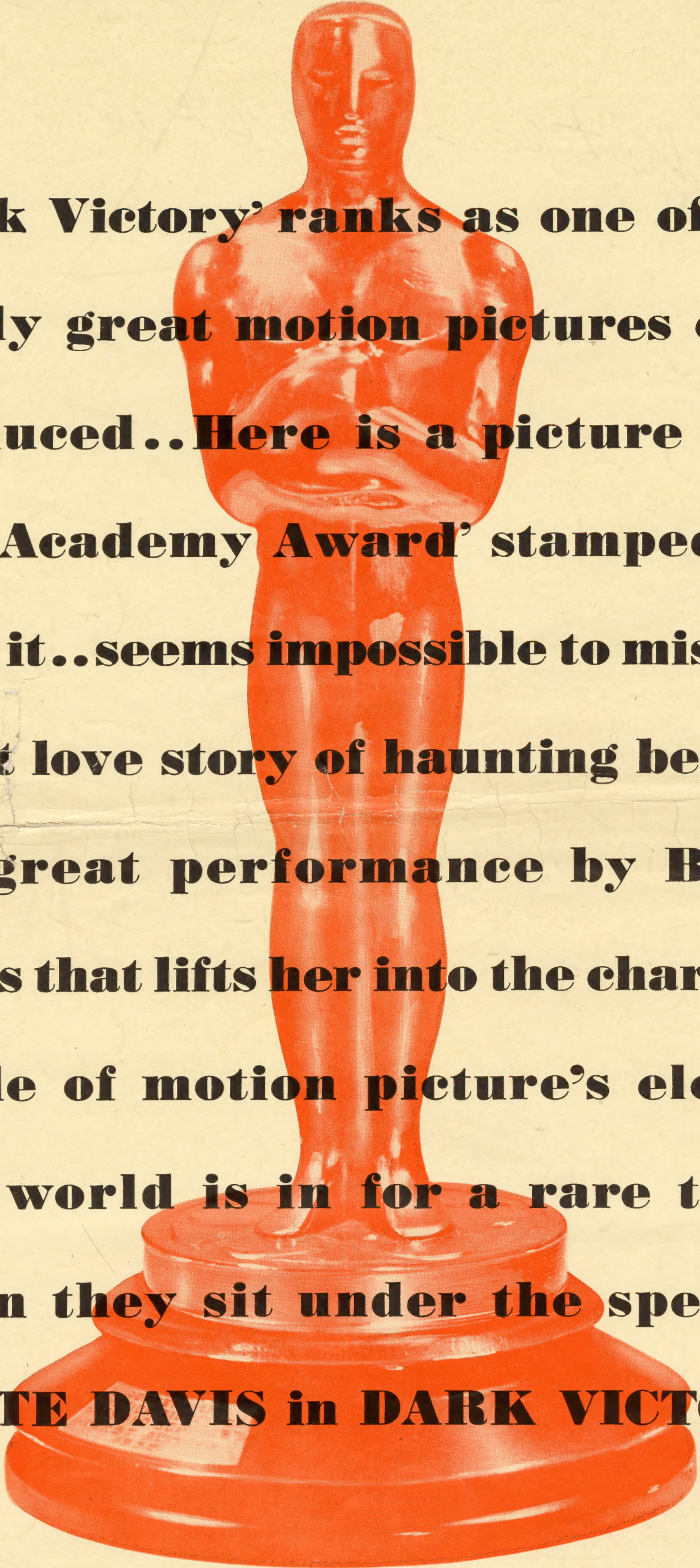
"Dark Victory"



*Highest Honor Awarded to
Bette Davis For Best Screen
Performances of 1935 & 1938*

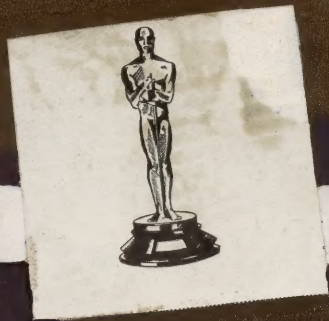
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WARNER



“‘Dark Victory’ ranks as one of the really great motion pictures ever produced.. Here is a picture that has ‘Academy Award’ stamped all over it.. seems impossible to miss.. a great love story of haunting beauty .. a great performance by Bette Davis that lifts her into the charmed circle of motion picture’s elect.. The world is in for a rare treat when they sit under the spell of BETTE DAVIS in DARK VICTORY”

(Quoted in part from Film
Daily review—March 20th)
—OTHER TRADE PAPER
REVIEWS QUOTED
ON PAGES 4 AND 5.



A WARNER BROS. *Presentation Starring*

BETTE DAVIS
in
“DARK VICTORY”

with
GEO. BRENT • HUMPHREY BOGART

and the Fascinating New Discovery
GERALDINE FITZGERALD

CORA WITHERSPOON • RONALD REAGAN • HENRY TRAVERS

Directed by **EDMUND GOULDING**

who made “White Banners” • “That Certain Woman” • “Riptide” • “Tresspasser”

SCREEN PLAY BY CASEY ROBINSON FROM THE PLAY BY GEO. EMERSON BREWER, JR.
AND BERTRAM BLOCH • MUSIC BY MAX STEINER • A FIRST NATIONAL PICTURE

Trade Press Acclaims

**So Great Film Daily
Reviewed It Twice!**

*First came
this rave
from Film Daily*

"Dark Victory"

with Bette Davis, George Brent
106 Mins.

Warners
SUPERBLY BEAUTIFUL AND POIGNANT LOVE STORY WITH BRILLIANT PERFORMANCE BY BETTE DAVIS.

One of the most poignant and beautiful love stories that has ever come to the screen. Here is a drama of tender emotions, a deeply touching story of a man's devotion and a woman's affection that stands out like a mountain above the tawdry and shallow love stories that form so large a part of the romances of the motion picture world. It is our considered opinion that here is a sure Academy Award winner. The story and its masterly directorial presentation offer a challenge for an Award, and the consummate artistry of Bette Davis place her as a contender for the best acting award among the femmes. She has never done anything that approached her present role in its deeply moving emotional quality, nor created a part that flashes so brilliantly with its many facets of subtly shaded transitions. It definitely places her among the really great actresses the screen has known. She fascinates you and holds you spellbound. Of course she has a great part, but that does not detract from the fact that she endowed it with the living and breathing qualities of a brilliantly sensitive interpretation.

George Brent is a perfect foil for the outstanding performance of the motion picture's current Number One Artist—Bette Davis. For Director Edmund Goulding and Scenarist Casey Robinson, the highest acclaim for the perfect blending of their creative talents. To offer to exhibitors suggestions on selling this production would be silly. How would you sell one of the greatest emotional heart dramas ever produced? Of course!

*3 Days Later - Film Daily
Says: "Even Bigger than
appraised in our 1st Review"*

ALONG THE



WITH PHIL M. DALY

• • • A TEST of a great motion picture.....can it hold you in its spell forty-eight hours after you have seen it?.....we submitted ourself to this test in the case of Warners' "Dark Victory".....and are here to state that it is even BIGGER than we at first appraised it in our review.....In fact we go on record by staking our reputation as a reviewer of many years' experience on this bald statement: "Dark Victory" ranks as one of the Really Great motion pictures ever produced.

• • • HERE is a picture that has "Academy Award" stamped all over it.....seems impossible to miss.....a great love story of haunting beauty.....a great performance by Bette Davis that lifts her into the charmed circle of the motion picture's elect—Helen Hayes, Elisabeth Bergner, Luise Rainer.....the three great dramatic performers of the screen.....

• • • THE WORLD is in for a rare treat.....when they sit under the spell of Bette Davis in "Dark Victory".....as she builds an unforgettable characterization of a woman falling in love.....into a great love.....the love of a woman who knows that she has but a few short weeks to clutch that dear passion to her.....to make it part of herself.....as she desperately, pitifully, endeavors to wring every last sweet drop of tenderness and beauty from this tragic and ironic gift of a mocking fate as death closes in.....

• • • INSPIRED is the word.....for the story, the direction and the performance.....and how gloriously Bette Davis rises to her opportunity!.....culminating her inspired performance in a poignant parting from her love.....from life.....with a quality of faith and courage that lifts it to a plane of spiritual beauty.....that makes of this superb ending a sort of benediction falling upon the audience.....

**Every line in every
review carries a**

**punch... read the other trade
paper raves on the next page...**

"Dark Victory"

"Warners has made 'Dark Victory' a picture which rises head and shoulders above any serious effort the screen has yet achieved... It all sums up to unquestionable boxoffice bigness."

Hollywood Reporter

"Not in recent memory has a single performer, as does Bette Davis in 'Dark Victory', dominated and infused a film with such rare histrionics... The production should rock boxoffices with returns... Performance of Geraldine Fitzgerald is little short of sensational, with George Brent turning in his best in many moons."

Boxoffice

"Bette Davis in a powerful and impressive role which will be mentioned in nominations for top performances of the year. With Miss Davis as top marquee attractor, and both George Brent and Humphrey Bogart for underlines, this film will turn in a good account of itself at the boxoffices."

Variety

"Bette Davis in this picture tops all her previous roles, giving a superb performance, sure to win Academy attention for her again. The picture is so engrossing that it will hold the audience breathless. It has all the earmarks of a boxoffice hit."

Showmen's Trade Review

"Bette Davis gives a performance which, even at this long distance from the ballot, looms as a probable entry for the year's best enactment... Edmund Goulding's direction is on the highest scale of sensitive dramatic guidance, impressive in the timing, inspirational to his cast, exemplary in every phase of craftsmanship... Bette Davis' name gives it strong initial advantage and this plus its intrinsic merits as a fine production should make for substantial box office expectations."

Variety Daily

"As the first film appearance of Bette Davis since winning the Academy Award for having given the best performance by an actress in 1938, 'Dark Victory' is patently a made-to-marquee-measure attraction... The names of George Brent and Humphrey Bogart are likewise available for electric light display, but the picture is first, last and always a Bette Davis performance."

Motion Picture Herald

"Bette Davis lays claim to the 'Oscar' for 1939's laurels... she practically has it won on the strength of her work in this picture... All in all, this is a picture, and it deserves a rave review."

Exhibitor

CAST OF CHARACTERS

Judith Traherne	BETTE DAVIS
Dr. Frederick Steele.....	GEORGE BRENT
Michael O'Leary.....	HUMPHREY BOGART
Ann King	GERALDINE FITZGERALD
Alec	RONALD REAGAN
Dr. Parsons	HENRY TRAVERS
Carrie	CORA WITHERSPOON
Miss Wainwright.....	DOROTHY PETERSON
Martha	VIRGINIA BRISSAC
Colonel Mantle.....	CHARLES RICHMAN
Dr. Carter	HERBERT RAWLINSON
Dr. Driscoll	LEONARD MUDIE
Miss Dodd	FAY HELM
Lucy	LOTTIE WILLIAMS

PRODUCTION STAFF

Directed by.....	Edmund Goulding
Screen Play by.....	Casey Robinson
From the Play by	George Emerson Brewer, Jr. Bertram Bloch
Music by	Max Steiner
Photography by.....	Ernie Haller, A.S.C.
Art Director.....	Robert Haas
Film Editor.....	William Holmes
Gowns by.....	Orry-Kelly
Sound by.....	Robert B. Lee
Technical Advisor.....	Dr. Leo Schulman
Musical Director.....	Leo F. Forbstein

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General Exploitation and Contest	
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Accessories and Posters Catalogue	
(Pages 23 thru 27)	

ADVERTISING Four Mon National Magazines Read By

STUDY THIS FACE!

You'll never forget it. For here are forever written the ecstasy and pain of woman loved and loving. Here is the face of Bette Davis in her supreme dramatic triumph, "Dark Victory." Here is the screen's most gifted actress in a role which is destined to win for her another Academy Award. Watch for "Dark Victory"—a Warner Bros. presentation—in America's leading theatres soon.

★ BETTE DAVIS Brings You Her Crowning Triumph!

BETTE DAVIS "DARK VICTORY"
GEO BRENT • HUMPHREY BOGART
Geraldine Fitzgerald • Ronald Reagan
Henry Travers • Cora Witherspoon
Directed by EDMUND GOULDING
Screen Play by Casey Robinson from the Play
by George S. Kaufman, Brewster, Jr. and Harriet
Blumenthal. Music by Max Steiner. A First National
Picture. A Presentation by WARNER BROS.

★ DARK VICTORY Never a story of love so exquisite!... She smiled at the cost, and bravely paid the reckoning when her heart's happy dancing was ended.

EIGHT YEARS SHE HAS WAITED TO PLAY THIS ROLE!

Deep in the heart of every actress lives the ideal role she longs to play—a role that embodies every talent she possesses. Now such a role has come to Bette Davis in "Dark Victory." Not a "character" part, but a natural, normal woman who faces all that fate can offer—all the joy and pain of love—and comes through the dark with gloriously flying. Eight years she has waited to play this role. We sincerely believe it her greatest screen performance.

Warner Bros.

BETTE DAVIS in "DARK VICTORY"
GEO BRENT • HUMPHREY BOGART
Geraldine Fitzgerald • Ronald Reagan
Henry Travers • Cora Witherspoon
Directed by EDMUND GOULDING
Screen Play by Casey Robinson from the Play
by George S. Kaufman, Brewster, Jr. and Harriet
Blumenthal. Music by Max Steiner. A First National
Picture. A Presentation by WARNER BROS.

in February Magazines

in March Magazines

in April Magazines

PUBLICITY Breaks in Every Impor Daily Months Ahead of Release

th s i n S u c c e s s i o n i n 2 2
O v e r 4 8 M i l l i o n M o v i e - G o e r s !

THE PORTRAIT OF A FREE SOUL



NOW SEE THIS FACE ON THE SCREEN!

Out of the blazing fires of her genius, the screen's most gifted actress has created a gallery of unforgettable women. Now Bette Davis, the winner of two Academy Awards, comes to you in the climax of all her dramatic triumphs. In the role she has waited eight years to play. In the greatest picture of a woman's love world has yet seen. See "Dark Victory," a Warner Bros. production, in all theatres Easter Week!

in May Magazines

tant Monthly, Weekly and
and Still Going Strong!

*That's How
Warners Make A
Great Picture!
Great for You.*

**-and Here Is More Advertising That
Sells the Greatest Actress of the Screen and
Her Perfect Performance in "Dark Victory"**



BETTE DAVIS
WARNER BROS. STAR



FOR A

Perfect Performance

IN SMOKING PLEASURE

Before and after seeing BETTE DAVIS in "DARK VICTORY" ... coming soon to your local theatre

**enjoy Chesterfield's Happy Combination
of the world's best cigarette tobaccos**

Thanks to their can't-be-copied blend Chesterfields are refreshingly milder, taste better and have a more pleasing aroma. Chesterfield gives you just what you want in a cigarette.

When you try them you will know why Chesterfields give millions of men and women more smoking pleasure . . . why THEY SATISFY

Chesterfield

The RIGHT COMBINATION of the world's best cigarette tobaccos, They're Milder . . They Taste Better

*This Ad (shown in reduced size) Appears in Chesterfield's Extensive Schedule
of Newspapers Covering Large and Small Cities All Over the United States*

Begin Your Publicity Campaign with...

THE LIFE STORY OF BETTE DAVIS

**The same 11 chapter serial that ran in the
Boston American . . . written by one of its
leading feature writers—George W. Clarke.**

Bette Davis stands forth as one of the outstanding personalities in the theatrical world today. Interest in her personality has become more manifest because her name has been headlined and brought to public attention by reason of her receiving the Academy Award for the best screen performance in 1938; for being voted the best-dressed screen actress; and for her excellent performance in her latest motion picture 'Dark Victory.' These facts make "The Life Story of Bette Davis" particularly timely and interesting as a sustaining newspaper feature.

Complete story FREE to newspapers. No mats of type. Script sent in typewritten form with proofs of photo-mats and headings to illustrate each chapter. Newspaper sets type to fit own format. Write or wire Campaign Plan Editor, Warner Bros. Pictures. 321 West 44th St., N. Y. C.

Now Go On With Your Build-up.....

ONLY BETTE DAVIS
COULD PLAY IT!

Photographic impressions of Bette Davis, America's number one dramatic actress, as she appears in several scenes of her newest triumph, "Dark Victory," opening at the Music Hall on Friday. George Brent and Humphrey Bogart are featured with her in this drama of a love that is stronger than life itself.

Mat 304-45c



Bette Davis In 'Dark Victory' Year's Greatest Romantic Drama

*Academy Award Winner Heads Stellar
Cast Including George Brent, Humphrey
Bogart, Geraldine Fitzgerald In Drama
At Radio City Music Hall On Friday*

(Lead Story)

"DARK VICTORY," the Warner Bros. picture which opens at Radio City Music Hall Friday, presents Bette Davis as the ill-starred heroine of one of the tenderest, one of the most poignantly beautiful romances ever unfolded upon the screen.

It is a story of great love and dauntless courage, both pitted against an implacable fate, and it offers the brilliant Miss Davis what she herself considers the greatest role of her very impressive career.

While the character portrayed by Miss Davis might still dominate the narrative even if played by a lesser actress than the matchless Bette — so compelling is the role — the production is by no means a one-woman tour de force. It has a supporting cast that is fully worthy of its gifted star, and the brilliance of her performance serves to inspire them all to a superlative pitch of excellence.

Playing opposite the lustrous star is George Brent, and in uniting with her to bring this moving romance to the screen he has the most sympathetic role of his notable career. Another lover of Bette's, albeit a frustrated one, is played by Humphrey Bogart, and his portrayal of an uncouth but honest and genuine Irish horse-trainer, different from anything he has done previously on the screen, is fraught with interest, for it proves that he is not only an ace bad man but an superb actor.

Perhaps the most interesting personality in the cast, aside from the star, is an Irish lass named Geraldine Fitzgerald, who has the second most important feminine role even though this is her first

American picture. Trained on the stage in Dublin and with some experience in English pictures, she was signed by Warner Bros. after a sensational New York stage debut last year and is regarded as destined for certain stardom.

Other members of the truly impressive cast include such players as Ronald Reagan, Henry Travers, Cora Witherspoon, Dorothy Peterson, Virginia Brissac, Charles Richman and Herbert Rawlinson. Unquestionable assurance that the talents of these players are utilized to their utmost is the fact that the production was directed by Edmund Goulding, famous director of many hits, the last of which was "White Banners." Goulding is known throughout the screen world as an expert at dealing with the interplay of human relationships in films. A brilliant musical score by Max Steiner, who scored such pictures as "Green Light" and "The Life of Emile Zola" adds immeasurably to the dramatic meaning of the picture.

STORY OUTLINE: (Not For Publication) — "Dark Victory" is the story of a beautiful and headstrong young heiress who suddenly learns that she has only ten months to live. She conquers this stroke of fate by the power of a great love, and ultimately finds peace and happiness in the brief span of life allotted to her. Here is a magnificent tale of courage, brilliantly preformed by Bette Davis, and a stellar supporting cast which includes George Brent, Humphrey Bogart and Geraldine Fitzgerald. Edmund Goulding, celebrated for his ability to make films with a special appeal for women, directed.

The screen play, which was written by Casey Robinson, was based on a stage play by George Emerson Brewer, Jr., and Bertram Block.

Bette is presented as the gay and carefree young leader of a rich "horsy" set of society folk. There is nothing of the spoiled and petulant young heiress about her. She's a very modern young thing but a thoroughly likeable one withal. Then love and destiny enter her life and bring about a complete metamorphosis in her character. The unusual drama is essentially the story of her thoroughbred courage in facing a love that is greater than life itself.

Only an actress of Miss Davis' calibre would dare undertake a role which required such subtle shading of mood and character as is necessary to show the growth of an immature, pleasure-seeking girl into a woman who has tasted all life can offer and has triumphed above all fear.

The advance notices on her performance prove that it is the greatest one of her spectacular career. Twice-winner of Motion Picture Academy Award for her performance in "Dangerous" and the recent "Jezebel" (which won her the 1938 award), she is already being named as the most likely prospect to receive the coveted honor in 1939 for her work in "Dark Victory" and "Juarez," a forthcoming Warner Bros. production in which she plays the Empress Carlota. In this picture, one of the most important of the coming film season, Miss Davis is co-starred with Paul Muni and Brian Aherne. Handsomely mounted, "Dark Victory," played against rich backgrounds

SHORT ADVANCE NOTICES

"Dark Victory" Coming

"Dark Victory," a Warner Bros. production starring Bette Davis will open at the Music Hall on Friday. The highly dramatic love story was directed by Edmund Goulding from the screen play by Casey Robinson, based upon the stage play by George Emerson Brewer, Jr., and Bertram Block. Besides Miss Davis, the cast includes George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Cora Witherspoon, Henry Travers, Dorothy Peterson and many others. Max Steiner wrote the score.

Bette Davis In New Film

Bette Davis, who recently received the Award of the Motion Picture Academy of Arts and Sciences for the best performance of 1938 for her work in "Jezebel," is the star of "Dark Victory," the drama opening at the Radio City Music Hall Friday. Miss Davis also received the award in 1935. Playing opposite her in "Dark Victory" is George Brent, and the cast also features Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Henry Travers, Cora Witherspoon, Dorothy Peterson and many others. Edmund Goulding directed from the screen play by Casey Robinson, based upon the stage play by George Emerson Brewer, Jr. and Bertram Block.

Drama Inspires Song

Inspired by the dramatic plot of "Dark Victory," the Bette Davis starring picture he directed for Warner Bros., Edmund Goulding wrote a song which is featured in the production. It is called "Give Me Time for Tenderness." Goulding composed the melody and Elsie Janis wrote the lyrics.

The director got the idea for the song from the central situation of "Dark Victory," which opens next Friday at Music Hall. Also featured in the cast with Miss Davis are George Brent, Humphrey Bogart and Geraldine Fitzgerald.



Mat 209-30c

WINS COVETED AWARD—Bette Davis receives the congratulations of Jack L. Warner, vice-president in charge of production at Warner Bros. Studios, for winning the Motion Picture Academy award for the best performance of 1938. She is currently starring in "Dark Victory" opening at the Radio City Music Hall on Friday.

Bette Davis Wins Award For Best Acting Of 1938

Star Of 'Dark Victory' Gets Coveted Honor A Second Time

(News Feature)

FOR the second time in her brilliant career, Bette Davis has received the highest accolade that can be given to a film actress—the annual award of the Motion Picture Academy for the best performance of the year. She first received the award in 1935 for her work in "Dangerous." The 1938 award was given her for her portrayal of the vixenish southern belle in "Jezebel." But Miss Davis, who is not one to rest on her laurels, has already put herself in the running for the 1939 award by her superb acting in "Dark Victory," the drama which will open Friday at Radio City.

The golden statuettes, nicknamed "Oscars," are the most coveted possessions in the motion picture world, and the entire industry votes on who shall receive these annual awards. The almost unprecedented honor of being the recipient of two "Oscars" puts the blonde New England girl in the position of first lady of the screen—a position for which she is eminently fitted.

An actress from her cradle days on, Miss Davis has had to fight every inch of the way for the success she has achieved. After graduating from dramatic school she applied to Eva Le Gallienne for a job. To conceal her eagerness, she acted so nonchalant during her interview that Miss Le Gallienne was completely deceived and called her "a frivolous little girl" whose attitude toward the theatre was not serious enough. It was a heart-breaking setback to the enthusiastic young Thespian, but she soon found other jobs—and by dint of studying all the parts in the plays in which she appeared, occasionally got the opportunity to substitute for leading ladies who were indisposed. A few good roles on Broadway netted her a Hollywood contract in 1930. But being an extremely natural young person she

arrived there without any fantastic pets, orchid corsages or dark glasses. And Hollywood, unaccustomed to such goings-on, rated her a "colorless" type and cast her accordingly. Discouraged but far from daunted, Bette determined to go back to the New York stage. Then a friend tipped her off that George Arliss needed an unusual-looking blonde for a top role in "The Man Who Played God." She took a screen test at the Warner Bros. studio, and received the role, a contract, and some other good parts.

Then came another turning point, the one which really started her on her career as a winner of Academy Awards. She read a book. That in itself was not remarkable, for Miss Davis is highly literate, and reads a good many books. But this one was Somerset Maugham's "Of Human Bondage," a screen version of which was in preparation at one of the studios. Its leading feminine character was Mildred, an anemic Cockney waitress, with a vicious and spiteful character. Bette wanted, more than anything else in the world, to play Mildred, and she soon convinced the producers that she should. She was hailed by critics all over the world for her performance—incidentally, one of the first in which a Hollywood "beauty" deliberately made herself look unattractive. That was in 1934, and she was a close runner-up for the Academy Award. However, it was not until the following years that she actually received an "Oscar" for "Dangerous."

A succession of fine roles followed, with New England's own Bette receiving world-wide acclaim, not only for her brilliant acting, but for tackling roles which placed her in an unsympathetic light on the screen, such as "Marked Woman" "Jezebel." "The Sisters," which followed "Jezebel" was another high-spot in her career.

NOTE: These odd and interesting news items on stars and production may be used in whole as a guest column in local daily, or separately as fillers for a column; or for program notes.

"Dark Victory" is the seventh picture in which George Brent and Bette Davis have appeared together. They call it their "lucky seventh." Their last previous picture was "Jezebel" for which Miss Davis received the Academy Award for the best acting of 1938.

It was really a quirk of chance that started Humphrey Bogart on the villainy road in pictures. One of the first films in which he appeared was a murder mystery. Bogart was cast as the mental decoy. He wasn't the guilty killer but he was supposed to act sufficiently sinister to make the audience think he was. He did such a good job that he found himself actually cast as a murderer in his next picture.

Bette Davis' sister, Barbara, is probably the first person in all of Hollywood's history to be forced to work in a motion picture. The picture was "Dark Victory" and the reason that Barbara had to work in it was a dog. Daffy, her English setter, had been cast in the picture, and Daffy wouldn't take orders from anyone but his mistress, so Bette's sister was given a small part in the picture.

Mood music, favorite sentiment stimulator of the old silent film days, came back into its own during the production of "Dark Victory." A six-piece string orchestra was employed as atmosphere for dramatic scenes, and the musicians played between scenes as well as during some of the action.

Bette Davis has just launched a new branch of the Tailwaggers Foundation of which she's international president. A free emergency hospital has been established in Hollywood for treatment of injured pets, whether Tailwaggers or not. The first patient was a small pig—victim of a hit and run driver.

Although Bette Davis is, and has been for some time, the screen's foremost dramatic actress, she has never lived in such luxury as she does in her newest picture "Dark Victory," in which she plays a Long Island heiress. Her film home, beautifully furnished in modern style and complete with terrace, garden and driveway is one of the most lavish dwellings ever shown on the screen.

A new measuring stick for the popularity of the various motion picture stars, is the guest column. Bette Davis, who has made a name for herself with the newspaper fraternity by insisting upon writing all such letters and columns herself, is constantly deluged with requests for them.

The gold statuettes which constitute the most coveted trophies of moviedom owe their widely-used nickname of "Oscar" to Bette Davis. When the star first received the award in 1935 for the best performance of the year, she took the statuette in her hand and said, "So this is Oscar!" And "Oscar" it remained. Miss Davis again received the award in 1938, for her performance in "Jezebel."

Most unique visitor to Hollywood in many a moon is Miss Geraldine Fitzgerald, of Dublin, who makes her American screen debut in "Dark Victory." Miss Fitzgerald absolutely refuses to say that she likes the California climate, and if the Los Angeles Chamber of Commerce asks the government to bar Irish and English actresses from the country, it will be because of this.



Mat 203-30c

GEORGE BRENT and BETTE DAVIS chat informally between scenes in their latest co-starring picture, "Dark Victory."



Mat 207-30c

Bette Davis 1939 Heroine In 'Dark Victory' Film

Star Returns to Modern Role After 'Jezebel' and 'Sisters'

(Advance Feature)

AMONG the more intriguing cinema metamorphoses of the past year is the current modernization of Miss Bette Davis.

After almost two years of being hidden away behind yards of petticoats and barricades of corset stays, Miss Davis' figure is being emancipated to the comparatively revealing freedom of modern gowns. Her personality is also being freed from the convention-imposed shackles of Civil War and Gay Nineties periods.

In short, the heroine of "Jezebel" and "The Sisters" is once more an up-to-the-year-and-minute girl. In "Dark Victory," her latest Warner Bros. picture, which opens next Friday at the Music Hall, she comes to the scene as a 1939-model heiress.

Orry-Kelly, the fashion designer who handled the exterior decoration details of the modernization, equipped Miss Davis with some eighteen gorgeous outfits. They run the style gamut from informal sports costumes to formal evening gowns. There's also a little item of a \$25,000 sable coat which goes with one of the more elaborate evening ensembles.

Casey Robinson, who wrote the screen play version of the New York stage production by George Brewer, Jr., and Bertram Bloch, contributed bright, modern dialogue and up-to-date situations for the beautiful but ill-fated young heiress. Art director Robert Haas built her an expensive, but tasteful modern home and put the today touch to her surroundings. The rest, Miss Davis attended to.

There was no question about the star being genuinely delighted

at the chance to play a modern girl again.

"I adore doing period pictures," she explained. "And I really think period gowns are flattering to a woman, even if I can't say much for their comfort. Every actress, however, needs a change of pace. Let her do enough costume pictures and the first thing you know audiences begin to believe she can't do anything else. They mentally associate her with hoop skirts and corsets.

"Why I was almost shocked myself when I first appeared on the 'Dark Victory' set in a short skirt. I felt almost indecent."

At the very outset, Miss Davis proved herself a genuinely modern girl by making her own decisions. She doesn't like the new top-of-the-head coiffure, so she had her hair cut in a short bob and wore it that way for practically all her scenes. She did, however, grant a concession. For an outfit or two featuring modern hats that demanded it, she wore her hair up.

Then there was the question of night gown or pajamas for a boudoir sequence. Miss Davis said pajamas were the more modern and it's pajamas that she's wearing. And try to imagine Jezebel or the Louise of "The Sisters" wearing pajamas!

Another modernity note that the star suggested and which was carried out was the use of trimly tailored slacks for her riding outfit. The character she plays does her riding on her own practice track, supposedly early in the morning.

"A really modern girl isn't going to pop out of bed at the unearthly hour of five in the morning and put on an elaborate riding outfit just to do a bit of exercising on her own track," she said. "At least this one isn't."

There is one point to which the modernization of the blonde star is not carried. She isn't shown doing a jitterbug dance. After all, despite its modern characters, situations and trimmings and its moments of light-hearted gayety, "Dark Victory" is a powerful, intensely dramatic piece.

Stars Go To Night Clubs, But To Work!

(Advance Reader)

TWO thirds of Hollywood's night-clubbing is done right on the studio sound stages, during working hours.

As a matter of fact, that's the only kind many of the screen's better known stars ever do. Bette Davis, for example, spent 48 hours on night club sets in scenes for her latest Warner Bros. picture "Dark Victory," which comes to Radio City Music Hall Friday. That's more time than she has spent in real night clubs during the last five years.

Geraldine Fitzgerald, who took part in the "Dark Victory" social whirl with Miss Davis, has yet to visit a real Hollywood night spot.

James Cagney and his pretty wife are seldom seen in the famed Hollywood night clubs. Yet Cagney sees plenty of bright lights life in his pictures and was even part owner of a swanky club in "Angels With Dirty Faces."

John Garfield, Jeffrey Lynn, Priscilla Lane and Gale Page never frequent the colony night clubs, yet they get their share of night life in the movies, as do such stay-at-home stars as Edward G. Robinson and Pat O'Brien.

Even the celebrities who do mingle more in the Hollywood night life and are listed as "regulars" at the clubs seldom make more than one or two appearances a week at their favorite haunts. John Payne and Anne Shirley are included in this group. It will take Payne years, however, to run up a real night club hourage to equal the total he compiled in making just one film—"Garden of the Moon."

Most of the time, however, the stars who are pretty hard-working folks don't do much night-clubbing off the set, because ol' debble alarm clock rings just as loud.

Audience Aids Bette Davis In Big Scene

(Advance Reader)

AUDIENCES, says screen star Bette Davis, do a lot of acting for film players in their own imaginations. Consequently, they're entitled to a big assist in dramatic moments of a picture.

Miss Davis explained how audiences give that help after she had played a poignantly dramatic scene for her latest Warner Bros. picture, "Dark Victory," which opens at Radio City Music Hall Friday. In rummaging carelessly through papers on a doctor's desk, she had accidentally come across her own case history and read what amounted to a death sentence.

No one else was in the room. The star's reaction had to be expressed silently—with a look of suddenly dawning horror and terror, tensing muscles and shaking hands.

It was tremendously effective and elicited from Director Edmond Goulding the adjective: "magnificent." And Mr. Goulding is not given to the use of adjectives.

"It was a difficult scene," Miss Davis admitted to the question, "but not as hard as you might imagine. You see, audiences will know what I'm reading. They know when I pick up that report exactly what it contains and the horrible shock I'm about to receive. Mentally, they'll be reacting for me and helping me with it."

To a great extent audiences give the same sort of help with comedy scenes, when they've been taken into the scenarist's confidence and know what is coming, Miss Davis added.

The knowledge that the audience is working with her in getting over the dramatic possibilities of a scene like this is one of the many things which make acting such a satisfying profession.



Mat 205-30c

FROM THE LIPS, NOT THE HEART—Bette Davis kisses Humphrey Bogart but her mind is on George Brent in this scene from the Music Hall attraction "Dark Victory," which will open on Friday.

To make the most of Bette Davis' past record of hits, don't miss the Bette Davis Film Quiz on pages 18 and 19. All the titles of her previous pictures are used in a unique contest that will have movie fans sharpening their pencils.

Irish Colleen Promises To Be One Of 1939's Stars

Geraldine Fitzgerald Of Dublin Makes Debut In "Dark Victory"

(Advance Feature)

"WHEN Irish eyes are smiling, all the world seems bright and gay."

And Irish eyes are smiling from Hollywood's silver screen today. They're the sea-green eyes of auburn-haired Geraldine Fitzgerald, as lovely and talented a colleen as ever crossed the Atlantic from the land of the shamrock.

That, at least, is what Warner Bros. Studio heads think of Miss Fitzgerald, who makes her Ameri-

George Bernard Shaw's "Heartbreak House." That's when Hollywood's star finders discovered her. And not one of them, but all of them.

"Heartbreak House" hadn't run a week until every major studio had representatives talking movie contract to her. Miss Fitzgerald settled the controversy by signing with Warner Bros. When the Shaw play ended its successful run, she hurried back to Ireland for a brief vacation.

Urgent cables summoned her to Hollywood late in September and she was immediately launched on her American screen career with an exceptionally strong dramatic role supporting Bette Davis in "Dark Victory." When that picture was finished, Samuel Goldwyn borrowed her from Warner Bros. for a leading role in "Wuthering Heights."

Miss Fitzgerald is 24 years of age, weighs 112 pounds, is five-feet-three-and-a-half inches tall, and speaks with just a delightful trace of Irish accent. She admits she gets terribly homesick for Ireland at times but her friends tell her she'll have to get over that. She's due to remain in Hollywood for a long, long time.



Mat 102-15c

GERALDINE FITZGERALD

can screen debut in "Dark Victory," coming to the Music Hall on Friday. They're confident that opinion will be unanimously shared by film audiences, and that Miss Fitzgerald will take her place as one of the brightest new stars of 1939.

Born and educated in Dublin, Miss Fitzgerald received her early dramatic training in that city. Her aunt, Shelah Richards, was leading lady in the famed Abbey Theatre. So Geraldine, being an independent body who wanted to rise or fall through her own efforts, tried out at the Gate Theatre, the Abbey's chief rival in Dublin.

She did so well that she became a regular member of the Gate company. London, England, was her next stop on the inevitable road to Hollywood. She was a success on the stage there and was starred in two British pictures, "The Turn of the Tide," and "Mill on the Floss."

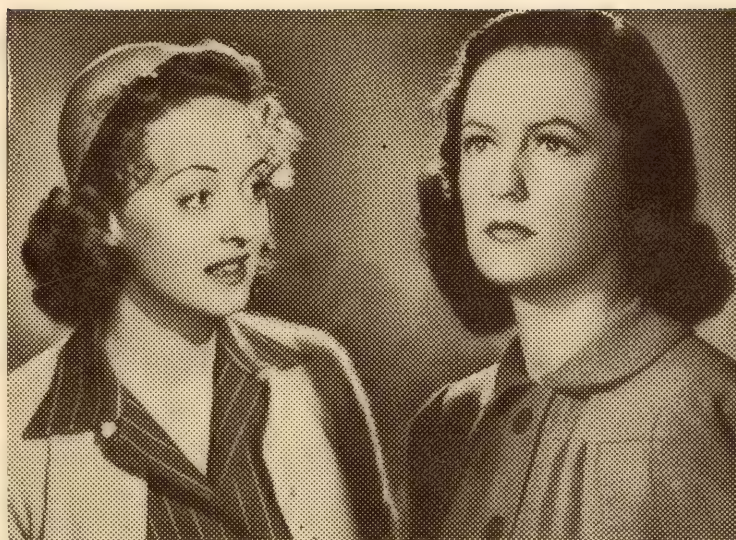
Then, in the summer of 1938, she accepted an offer to go to New York and be featured in the Mercury Theatre's presentation of

Bette Davis Prefers Beauty To Realism

Bette Davis is one screen actress who will not be shown awakening in the morning with her hair beautifully marcelled and her makeup intact.

There's a scene in "Dark Victory," the Warner Bros. picture opening Friday at the Music Hall, which shows her in her bed, being aroused from sound sleep by the ringing of the telephone. Miss Davis played this scene, and all the ensuing sequence, without lipstick, rouge or any makeup save a touch of mascara on her eye lashes. She also wore her short bobbed hair deliberately tousled, as it naturally would be after a night's sleep.

What makes this concession to realism the more daring is the fact that this boudoir action constitutes Miss Davis' entrance scenes in the Warner Bros. drama. Audiences will get their first glimpse of the star as her tousled head emerges from coverlets and pillows.



Mat 202-30c

THEY'RE GOOD COMPANIONS — Bette Davis and Geraldine Fitzgerald in a dramatic moment from "Dark Victory," the picture which is opening at the Radio City Music Hall on Friday.

Brent Travelled 'Snow' Use To Rocky Road To Success

(Advance Reader)

BEFORE he retires, George Brent intends to get a job with a circus or tent show, even if he only holds it for a few hours. He needs that experience to round out his record of having appeared in every branch of the show business.

Although far from an oldster in years, Brent already had run the theatrical gamut from stage stock to film stardom. He has served his

(Advance Reader)

It takes nature months to effect a change of seasons but Hollywood's motion picture technicians can do the job in a few hours. Sometimes, however, nature strikes back at the fast working film men, just to show who's really boss.

That happened twice when set dressers of the Warner Bros. Studio took liberties with the calendar in preparing backgrounds for the Bette Davis starring picture, "Dark Victory," which opens at Radio City Music Hall Friday.

The first job the set dressers did was that of bringing winter to a sun-drenched section of the San Fernando Valley several weeks ahead of schedule. Adding insult to injury, they made it a New England winter instead of a California cold season. They did the job mostly with corn flakes and gypsum dust, which in the movies serve for snow.

Nature got in a huff about that. She huffed and puffed with a 45 mile an hour wind until she blew all the snow away. The film men put it back and nature blew it away again. The wily Hollywoodians then copped a sneaker by dipping their corn flakes in white lead.

In the short space of a single night, the same set dressers changed the New England winter to a New England spring. They hung thousands of leaves on the bare branches of transplanted elm trees. They spread two full acres of grass mats to provide a lightning-growth green carpet in place of the "snow." They threaded leaves on grape vines, draped arbors with wisteria blossoms and planted a garden of shrubs.

Nature let them gloat over their work for a few hours. Then she kicked up an awful fuss. She ranted and raved with a 60-mile-an-hour wind, until she blew all the leaves away.

The film men threaded them on again and sat back, with fingers crossed, to await the next attack. It didn't come. Apparently satisfied, nature turned her last laugh into a benign smile and left the handicraft to the "miracle workers."



Mat 105-15c

GEORGE BRENT

time in road companies which played the "tank towns," done a hitch with two-a-day vaudeville, had successful seasons on New York's Broadway, and gone from serials to top flight dramas in the pictures. But he never has appeared under canvas.

"I just missed it one time," Brent recalled in a conversation at the Warner Bros. Studio, where he was working opposite Bette Davis in "Dark Victory," which opens at the Music Hall next Friday. "I was all set to sign for a Chautauqua tour. Then I got a better offer to go into stock. Before I finally wash up in the business I want to do a short stretch—and I don't care how short—under canvas, just to complete the record."

Brent said he wouldn't trade his varied experience for an equal number of years of stardom on Broadway or in pictures.

"And that," he added, "isn't sour grapes. You hear a lot about overnight success but you don't see so many examples of it."

NO GREATER LOVE

Co-starred for the seventh time, Bette Davis and George Brent achieve their greatest triumph in "Dark Victory," the story of a love that won a victory over darkness and defeat. The drama will have its first local showing at Radio City Music Hall on Friday.

Mat 208-30c



"For the yesterday influence that has found its way off the screen into her personal wardrobe," Bette Davis, one of Hollywood's first actresses, was selected as one of America's twelve best-dressed women. The poll was made by leading stylists led by Emil Alvin Hartman, director of the Fashion Academy at Rockefeller Center.

Bette Davis In 'Dark Victory' Opens Today

(Opening Day)

AS the heroine of "Dark Victory," the Warner Bros. picture opening at the Music Hall today, Bette Davis enacts what she herself considers the finest part she has ever portrayed in the course of the brilliant career that has established her indubitably as the greatest actress on the screen today.

The role is so unlike any that Bette has ever done before and the picture itself is so far from the beaten track of banal, trite theatrical formula that it is likely to create more comment and discussion than any production which has come from Hollywood in many a day.

It is a poignantly tender love story, one of the saddest and yet bravest tales ever told. On its face it is an up-to-the minute story about hard and brittle modern people, but under that bright surface it is a narrative of elemental emotions as old as the world itself.

The girl portrayed by Bette is the gay and popular leader of a



Mat 104-15c

BETTE DAVIS and GEORGE BRENT

hard-riding, hard-drinking social set. There is nothing of the spoiled heiress about her, however, for she is presented as a thoroughly likeable modern miss.

Into her life of heedless gaiety, the shadow of tragedy creeps when she becomes the victim of a mysterious malady. Taken against her will to consult a brilliant young doctor, she falls in love with him and he with her. But theirs can be no ordinary, placid romance, for, unknown to the girl, the young doctor has diagnosed her illness as one from which she cannot recover.

That is the premise from which the authors spun as moving a thread of narrative as has ever been transferred to the screen. The beautifully written screen play of Casey Robinson was based upon a stage play written by George Emerson Brewer, Jr., and Bertram Bloch.

The young doctor who shares the romance with Bette is played by George Brent, and other important characters in the story are portrayed by Humphrey Bogart, Geraldine Fitzgerald (newcomer from the stages of Dublin and New York), Ronald Reagan, Henry Travers, Cora Witherspoon and Dorothy Peterson.

The production was directed by Edmund Goulding, who has a special standing in Hollywood as a director of pictures in which "heart interest" is the chief element. His last previous picture was "White Banners," outstanding among last season's films.

Bette Davis Scores Dramatic Triumph In "Dark Victory"

Gives Matchless Performance In Warner Bros. Hit

(Review)

IF there really was any doubt, after "Jezebel" and "The Sisters," as to just who is the greatest actress on the screen today, there can certainly be no more argument on the matter after everyone has seen—and they will—Bette Davis in her latest Warner Bros. picture, "Dark Victory," which opened at the Theatre yesterday.

The new film is fully worthy of the talents of its lustrous star. It tells a love story of transcendent beauty and deeply moving poignancy and it provides a central character upon whose portrayal Miss Davis can lavish every resource of her consummate art.

Of course, while every happening in the picture revolves about the girl played by Miss Davis, the production is by no means a monologue for her. An exceptionally able supporting cast, numbering in it such luminaries as George Brent, Humphrey Bogart, Geraldine Fitzgerald, Henry Travers and Ronald Reagan, was provided by Warner Bros., and the superlative performance of the star seems to have inspired them all to attain a degree of ensemble excellence which has rarely before been achieved either on stage or screen.

In this screen play, based by Casey Robinson on a stage play by George Emerson Brewer, Jr., and Bertram Bloch, Miss Davis is presented as a 1939 model of all that is best in American girls of good breeding and great wealth. She is the gay popular belle of a hard-riding and hard-drinking set of "horsy" society folk, but she is decent, unselfish and altogether likeable. Her only fault is that her life has been an aimless pursuit of pleasure. Then love and accompanying tragedy come into her life and change her into a mature woman, whose courage conquers life itself.

The role, as can be seen from this brief summation, ranges across the whole field of human emotions. And Miss Davis is equally facile and convincing in the depiction of every emotion from the most light-hearted whimsicality to the uttermost and darkest despair. But, above and beyond this pyrotechnical display of sheer acting skill, she imbues her performance with a deep sincerity which makes it impossible to resist her, impossible to remain cold to her.

As the young surgeon, Brent has a role of rare sympathy and charm, and he plays it with an honesty and a restrained intensity that makes



Mat 206-30c

IN SOUL-STIRRING ROMANCE—Bette Davis and George Brent head the cast of "Dark Victory," the brilliant romantic drama which had its premiere at the Radio City Music Hall yesterday.

the romantic passage between him and Miss Davis scenes long to be remembered.

Bogart has a role altogether unlike any he has ever done on the screen before and he fairly revels in it. He is the Irish horse trainer employed by the ill-fated heiress, and he is a vigorous, earthy fellow, crude, disturbingly frank and even insulting at times, but with a sentimental heart that makes him dare to love above his station.

One of the most interesting features of the production is that it marks the American screen debut of Geraldine Fitzgerald. This Irish lass, who obtained her training at the Gate Theatre in Dublin and then made a sensational New York stage debut in "Heartbreak House" last year, is obviously being prepared by Warner Bros. for stardom soon, and in a role that is second in importance only to that of Miss Davis in "Dark Victory," she demonstrates that the opinion of her employers is more than justified.

Travers is an appealing figure as the family physician of the stricken heiress, young Reagan is

charming as an irresponsible society youth whose only important feeling about anything is his deep affection for the heroine. Lesser roles are expertly handled by Cora Witherspoon, Dorothy Peterson, Virginia Brissac, Charles Richman and Herbert Rawlinson.

At the directorial helm of this remarkable production was Edmund Goulding, and no other director in Hollywood could have been better for the job. He has added considerably to his reputation for beautifully restrained handling of stories which are mainly concerned with sentiment and feeling.

New Song Introduced

Vera Van, known to radio fans as "the girl with the blue velvet voice," introduces a new song in Warner Bros.' Bette Davis starring picture, "Dark Victory," which opened yesterday at the Music Hall. "Give Me Time for Tenderness," was composed by Edmund Goulding, who directed the picture. Elsie Janis wrote the lyrics for the song.

NOT-SO-GAY WHIRL
In this dramatic scene from "Dark Victory" at Music Hall, Bette Davis tries to forget her sorrows (without much success!) in the gaiety of night life. Cora Witherspoon and Ronald Reagan accompany her.

Mat 201-30c



Bette Davis Glad To Be Modern Again

(Current Reader)

In the words of her film wardrobe woman, Bette Davis is "wearing legs for the first time in two years."

Miss Davis' first appearance on the set of "Dark Victory," the Warner Bros. picture playing at the Music Hall, was the inspiration for that remark. The star, very slim and svelte in fur trimmed afternoon ensemble, walked into a doctor's reception room with a swirl of skirt and a flash of sheer silken hosiery.

The skirt Miss Davis wore wasn't short, as modern fashions go. It reached well below the knees, but it did leave revealed an alluring expanse of shapely calves.

It was the first time in two years that Warner Bros. technicians and set workers had glimpsed Miss Davis' legs. The long skirted creations she wore in "Jezebel" and "The Sisters" didn't so much as reveal a bit of ankle.

"I feel positively undressed," the star commented, "parading around before all these folks with my calves exposed. I also feel remarkably free."

"I'm convinced that stylists did a great humanitarian act in emancipating the feminine leg from trailing skirts."



Mat 110-15c

BETTE DAVIS and GEORGE BRENT
Currently playing in "Dark Victory."

Everyone Convinced Except Bette!

Bette Davis still isn't sure whether or not it was a compliment to the realism of her acting or a rib.

She had just finished a hard, nerve-trying scene in a doctor's office for Warner Bros.' "Dark Victory," now showing at the Music Hall. She was the seriously ill patient, George Brent the doctor.

As she entered her dressing room, her maid took her arm and helped her to the couch. Her hairdresser hurried in with a glass of water and the wardrobe woman removed her shoes and slipped on her bedroom slippers. Then the script clerk came in and tucked a cushion behind her head.



Mat 303-45c

BETTE DAVIS IN MANY MOODS—Twice winner of the Motion Picture Academy Award for best acting, Miss Davis is shown here as she is being alternately tender, gay, haughty and angry for her current starring role in "Dark Victory" which is now showing at the Radio City Music Hall.

(Current Feature)

Bette Davis Found Playing Bad Girls Was Good Luck

ACTRESSES who play the "other kind of women" in their early pictures often arrive at stardom ahead of their more respectable screen sisters.

A good "bad role" is a better stepping stone to public favor and producer attention than any good secondary straight role can be.

There are many Hollywood careers to prove this contention. Bette Davis was merely an acceptable leading woman until she shocked both Hollywood and the movie-going public with her characterization of the despicable Mildred in "Of Human Bondage."

A thoroughly "bad" girl was Mildred and Miss Davis played the role for all it was worth. In fact she played the unpleasant character so whole-heartedly that the director, after the first two days of shooting, asked her not to watch the "rushes" at night but to rely upon his judgment in the cutting of the picture.

"I was afraid, if you saw yourself," he told her later, "that you would unconsciously soften the characterization and spoil it."

Bette didn't see the rushes and she didn't attend the preview of the picture. She first saw herself as Mildred in a second run picture house and when the film ended she



Mat 109-15c

BETTE DAVIS

Good 'bad' roles her stepping-stones.

didn't go out into the lobby. She sat right in her seat, her hat hiding her eyes and waited until the theatre was completely empty before leaving.

"I shocked myself terribly," she admits. "I didn't think that my family would ever speak to me again."

Bette continued to play ladies of questionable virtue in several pictures, including "Dangerous,"

which won the Academy award for her, and she has played such roles successfully on occasion since, notably in the highly successful "Marked Woman." Since that picture, however, she has reformed in her screen life and has lately limited her screen sins to displays of high temper and selfishness.

In her latest picture for Warner Bros., "Dark Victory," which is now showing at the Music Hall, she goes the whole way toward respectability and sympathy, her first completely "good" role in several years.

One reason for the eventual success of young actresses who start out in their careers playing these "other kind of women," thinks Lloyd Bacon, who directed Bette Davis in "Marked Woman" a year or so ago, is that such roles demand real acting ability and the woman who can play them successfully can usually play almost any other sort of role convincingly.

"It is an acid test," he suggests. "If she can forget her pride, her vanity and her prejudices enough to tackle such a role she has the material that is needed in any great actress. Not all young women who try such parts succeed later in more pleasant roles, but most of those who are good do."

BETWEEN THE SCENES WITH BETTE DAVIS ON THE SET OF "DARK VICTORY"

Reading clockwise — Bette and Geraldine Fitzgerald (featured with her in "Dark Victory") come out of the star's dressing-room-on-wheels. Her pet pooch helps her study her lines. Last minute check-up on the all-important make-up. (Center) Bette enjoys a well-earned cup of tea.

Mat 302-45c



Film Bad Man Thrilled To 'Go Straight'

(Current Reader)

IF real-life criminals got as big a thrill out of the chance to "go straight" as film killers do at the opportunity to reform, the country would have no crime problem, police forces could be disbanded, prisons closed, and the taxpayers would save a lot of money.



Mat 103-15c
HUMPHREY
BOGART

The authority for that statement is Humphrey Bogart, who should know what he's talking about, for he is one of the prize criminals of the screen and recently he enjoyed the rare thrill of playing a comparatively sympathetic role in "Dark Victory," the Warner Bros. picture starring Bette Davis which opens at the Radio City Music Hall next Friday.

"I doubt if any actor really enjoys playing a vicious killer," Bogart said. "I know I don't, and I have played about as many of them as any man in pictures. Gangster roles have done all right by me, it's true, and I have no cause to complain."

"Nevertheless I'm delighted to be playing a sympathetic role in 'Dark Victory,' even though I lose Bette Davis to George Brent.

"This is my first sympathetic part since 'Crime School' and one of the very few I've had.

"My current reformation won't last. I'll be at outs with the law again. But if Warner Bros. would let me, I'd go straight from now on. I wouldn't even have to be placed on probation."

NAMES IN THE NEWS

Never Gets A Ride

Ronald Reagan admired the thoroughbreds brought onto the "Dark Victory" set for horseshow scenes. Reagan, who can really ride, has been in three straight horse pictures. And he hasn't been allowed to get near a horse. "Dark Victory," the Warner Bros. picture which is Bette Davis' latest starring vehicle, opens at the Radio City Music Hall today.

Brogue's In Vogue

Geraldine Fitzgerald, the Irish actress who makes her American screen debut in "Dark Victory," the Warner Bros. picture starring Bette Davis, which is now showing at the Music Hall, speaks with what she calls a Dublin accent. That's for her stage and screen work and it's almost English, only slightly



Mat 101-15c
GERALDINE
FITZGERALD

flavored with brogue. When, however, she really lets her tongue go in casual conversation, the brogue comes into its own, and shure, there's no wondering where she might be from.

Erin's Contribution

With two natives of Dublin playing the leading roles supporting Bette Davis, Ireland is well represented in the cast of Warner Bros.' "Dark Victory," which is now showing at the Music Hall. The Irish players are George Brent and Geraldine Fitzgerald. Miss Fitzgerald is a Hollywood newcomer who scored a brilliant hit on the New York stage in her first American appearance in "Heartbreak Home" last summer.

Irish Meets Irish

George Brent and Geraldine Fitzgerald were quarrelling ten minutes after they first met on the set of "Dark Victory," the Warner Bros. picture now playing at the Music Hall. Miss Fitzgerald told Brent he didn't know what he was doing and had no right to operate on Bette Davis.



Mat 106-15c
GEORGE BRENT
"But," said Brent when the scene was ended, "what could be more natural when Irish meet."

He and Miss Fitzgerald were both born in Dublin.

Younger Every Day

Dorothy Peterson is having the enviable experience of growing younger each film role she plays. Formerly of the Broadway stage, the blonde Miss Peterson made her film debut in an old character part and became typed as an elderly woman. Recently, she has been playing women of her own age and is a young nurse in Warner Bros.' "Dark Victory," starring Bette Davis, which is currently showing at the Radio City Music Hall.

Palm Tells All

One of the closeups in Warner Bros.' "Dark Victory," now playing at the Music Hall, is of Bette Davis' hands.

"I'll have no secrets left," Miss Davis remarked after the shot was made. "Every palmist in the country will be reading my fortune and sending me advice about my future, my present, and past."

Bette Davis Heads 'Best Dressed' List

(Fashion News Feature)

AMERICA'S twelve best-dressed women, selected in a poll of the nation's leading designers, were announced recently by Emil Alvin Hartman, director of the Fashion Academy at Rockefeller Center in New York City. The nominees, chosen from a dozen fields of feminine activity on a basis of "ability to edit wardrobes in keeping with budgets so as to best bring out individual personalities," included:

Bette Davis, for the "yesterday" influence that has found its way off the screen into her personal wardrobe. Miss Davis, who recently won the Motion Picture Academy Award for the best screen performance of the year in "Jezebel," adapted the crinoline fashions in that film to her own evening wardrobe with brilliant success. She is currently starring in "Dark Victory."

From the ranks of society, Mrs. Alfred Gwynn Vanderbilt was chosen as the fashion trail-blazer. Joan Blaine won the title of radio's best-dressed, and Cobina Wright, Jr. was the standout among the "supper club" set. Benay Venuta, of the stage, was chosen for her "careful personal analysis," and dancer Yolanda was honored for her "excellent color judgment."

"Smart femininity" won out in the debutante field, with honors going to Fernanda Wanamaker Munn.

Osa Johnson, Mrs. Adam Gimble, Rose Bampton, Alice Marble and Kitty Carlisle completed the list.

Bette Davis Launches New Vogue

(Fashion Feature)

BETTE DAVIS maintained her reputation in Warner Bros.' "Dark Victory," now playing at the Music Hall, by furthering the cause of fur trim for spring.

Women of fashion recall that it was the dynamic Bette who put culottes in the style parade when she wore them in "Petrified Forest." The mode for hoop-skirted evening gowns followed Bette's Southern Belle role in "Jezebel." The vogue for Gibson Girl styles swept the country after Bette wore them in "The Sisters."

Then Bette sponsored the cause of spring furs by purchasing the Orry-Kelly ensembles trimmed in silver fox and sable which she wore in "Dark Victory."

One of these stunning costumes consists of an elbow-sleeved bolero of silver fox worn over a slim black wool dress with long, fitted sleeves, and a beret type of hat in silver fox.

The other outfit Bette considers ideal for a spring day in town combines a straight black broadcloth bands of fur are used at the coat trimmed in sable. Three horizontal bands of fur are used at the coat hemline, while vertical bands of it ornament the sleeves. Bette's tiny muff is also of sable.



Mat 113-15c
BETTE DAVIS

BOXOFFICE—national film weekly—gives you the tip-off on your exploitation approach to the handling of this picture.

"From the opening gong, peg your campaign on Miss Davis' performance and her record of two Academy Awards as 'best actress'. In keeping with the theme, your entire approach should be dignified, yet not without force."

START WITH THIS PERSONAL MAILING PIECE

Dear Madam:—

I have just come from a preview of "Dark Victory" starring Bette Davis.

Now it is not very often that I write to my patrons, but after seeing "Dark Victory," I feel that I must write to you about it.

While you are undoubtedly familiar with the excellence of Bette Davis' work as a screen actress, I want you to believe me when I say that her performance in "Dark Victory" is not only the most brilliant in a career already studded with Academy Award successes, but one which will take its place with the greatest screen dramas of all time.

I have seen many great pictures in my time, but I want to say that "Dark Victory" rises head and shoulders above any serious effort the screen has yet achieved in mirroring contemporary life.

"Dark Victory," which also stars George Brent, Humphrey Bogart, and Geraldine Fitzgerald, opens at (name) theatre on (date). I hope that you will see it during its run, for I am certain you will enjoy the performance of a great actress in one of the really worthwhile motion pictures of this or any other year.

Sincerely yours,
(signed) The Manager

Your Exploitation Continues on Pages 18 thru 27

A 5-Day Newspaper Contest

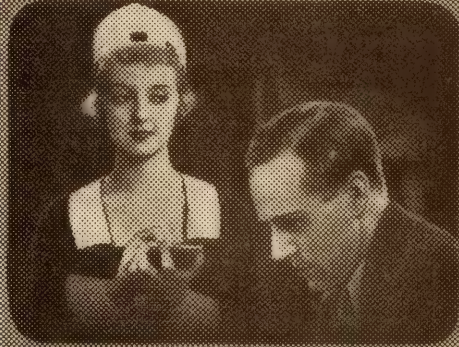
A new type of movie quiz that gives newspaper readers a chance to refresh their movie memory. The idea is to fill in the breaks in the story with the titles of previous Bette Davis films. Whenever a break occurs, the scene from the motion picture, printed directly above it, serves as a clue to the correct answer. Paper prints one strip each day. When contestants have all five, they fill in correct titles and send to cooperating paper. Correct answers receive prizes and guest tickets to your showing of "Dark Victory." To facilitate contest, you can print a list of all the titles each day (see Answer Box below), and ask contestants to select the correct one for each scene.

First Day



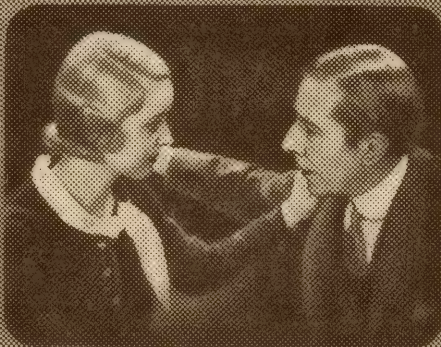
Once upon a time there was a young southern girl named _____ who lived a very peaceful life in a _____ with _____ of a _____.

Second Day



Weary _____, and craving the excitement of city life, she ran off to _____. She went to the Bureau of Investigation and got a job as a _____, certain that she could track down a desperate criminal hiding in _____.

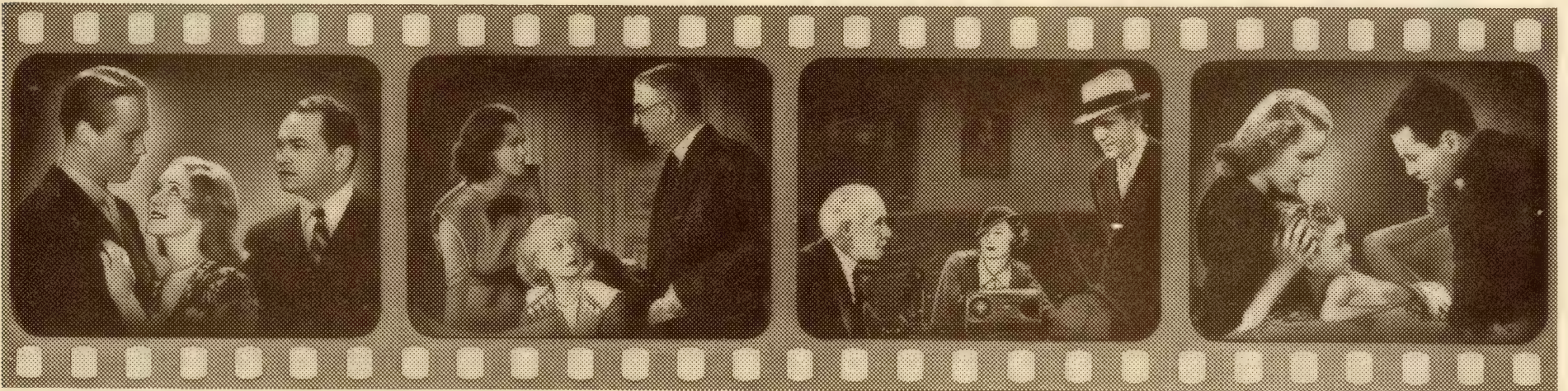
Third Day



She soon learned that this assignment was a very _____ one, for, though she tried to pass as just _____, her real identity was discovered by the gangster, known to the underworld as _____. She became a _____, and one day mysteriously disappeared.

...'"Bette Davis Film Quiz'"

Fourth Day



When her girlhood sweetheart, _____ he came out of the _____ and headed for the _____ to inquire about _____
 an aviator, heard what had happened, _____

Fifth Day



"What are you after," they asked. _____ So they went right to work and soon
 "_____, " he replied. _____ found his _____
 The gangster was sentenced to _____, and the hero
 and heroine lived happily ever after.

(This space mortised for your copy)

Send your complete set of answers for all five days to the Contest Editor of this paper before (date). Correct answers will each receive guest tickets to
 BETTE DAVIS
 in
 "DARK VICTORY"
 opening at the Strand Theatre today

Stills of Above Scenes Available for LOBBY DISPLAYS

Bette Davis is one of the most versatile actresses in films. This suggests a poll in which patrons are asked the type of role they would like Bette to enact in the future. Stills of scenes shown on this page are available for this purpose. These can be displayed in your lobby with copy describing each of her previous roles. Order "Bette Davis Contest Stills" from Campaign Plan Editor, specially priced at \$1.75 for complete set of 20. This set includes photo of Bette Davis holding the "Oscar" award, and a photo of the "Oscar" alone. These can be blown up for lobbies and windows and displayed with copy from the ads.

CORRECT ANSWERS

First Day: "Jezebel;" "Cabin in the Cotton;" "The Sisters;" "Front Page Woman."

Second Day: "Of Human Bondage;" "Bordertown;" "Special Agent;" "The Petrified Forest."

Third Day: "Dangerous;" "The Girl from Tenth Avenue;" "The Man Who Played God;" "Marked Woman."

Fourth Day: "Kid Galahad;" "Fog Over Frisco;" "Bureau of Missing Persons;" "That Certain Woman."

Fifth Day: "It's Love I'm After;" "Ex-Lady;" "20,000 Years in Sing Sing."

Order complete set of contest mats DV501B — 75c from Warner Bros. Campaign Plan Editor, 321 W. 44th St., N.Y.C.

Play Up the "Academy Award" Angle With These Lobby and Contest Ideas



Still BD 2248-10c; Mat 112-15c

BETTE DAVIS AMONG ALL-TIME GREAT

Sell Bette Davis' brilliant performance in "Dark Victory" with a "Hall of Fame" display in your lobby. Include such great actresses as Sarah Bernhardt, Eleanora Duse, Marie Dressler, Barbara La Marr, Mrs. Pat Campbell, Mrs. Sarah Siddons, Mrs. Leslie Carter. Place blowup of Bette Davis (order still BD2135 from Campaign Plan Editor — 10c) in center with this copy: "'Dark Victory' Places Bette Davis, the 1938 Academy Award Winner, Among the Great Immortals of the Drama."

Academy Candidate For '39

Place a giant blowup of Bette Davis in your lobby showing her holding the Academy Award 'Oscar', (order still BD 2248) and copy announcing that she won the award as the best actress in 1938 for her performance in "Jezebel." Place a ballot box near this, and at housebreaks have attendant invite patrons to cast a ballot on whether or not they think Bette Davis should win the Award for 1939 for her performance in "Dark Victory." The audience reaction should be strong enough to rate the idea a newspaper story.

Local Academy Award Winner

How about a local Academy Award for the outstanding actress in your town? 'Talent Scout' makes the rounds of school dramatic societies, community playhouses, little theatre groups, and selects outstanding performers, who are invited to appear at your theatre. Committee consisting of town's socialites, dramatic editors, etc. presents winner with your town's Academy Award. A telegram sent from Bette Davis, congratulates the winner. Write for this telegram to Warner Bros. Campaign Plan Editor.

4 WAYS TO USE THIS POSTCARD

1. FOR COMMENT CARDS: Because "Dark Victory" is bound to create a great deal of worthwhile talk, you'll want to capitalize on this with comment cards. Card illustrated at the right can be made up locally for this purpose. Only photo available. Order mat 111-15c. Patrons are asked to write down their impressions of the picture on blank side of card and address it to a friend. Cards are deposited in lobby box and are mailed by theatre.
2. FOR LOBBY DISPLAYS: Blowup can be made of this poster (order still DV102), mounted in attractive frame, and placed in prominent spot in lobby, where patrons will be sure to see it.
3. FOR SPECIAL MAILING PIECE with a letter or as a postcard to women's clubs.
4. FOR MEMOS to be distributed among stenographers and secretaries.

Tie In With Extensive Magazine Campaign

"Dark Victory" and its star, Bette Davis, have received big space publicity in all the leading nationally circulated magazines. These breaks can be clipped and arranged into an attractive display for your lobby and front. Also arrange with local dealers for special inserts in these magazines. Full page breaks appear in the following:

Silver Screen—January
Movie Story—February
Modern Movies—February, March
Hollywood—February
Motion Picture—February, March
Personal Romances—March

Screen Guide—March
Screen Book—March
Screenland—March
Screen Romances—March
Screen Album—Winter Edition
Movie Mirror—February, March

Photoplay—March
Picture Play—March
Red Book—March
Stage—February
Life—January 23
American—March

STUDY THIS FACE!



You'll never forget it. For here are forever written the ecstasy and pain of woman loved and loving. Here is the face of Bette Davis in her supreme dramatic triumph, "Dark Victory." Here is the screen's most gifted actress in a role which is destined to win for her another Academy Award. Here, with "Dark Victory," is established a blazing new pinnacle of screen perfection.

Music Shops Plug Song Hit

"Oh Give Me Time For Tenderness," the song featured in "Dark Victory," will be exploited by the Remick Music Corporation. For further information and music accessories contact: Norris Konheim, Remick Music Corporation, 1250 Sixth Avenue, New York City.

"Dark Victory" Art Contest

The title, "Dark Victory," is an ideal subject for artists. Contact local schools and invite art students to enter an etching or oil painting contest in which they give their interpretation of the title. Best ones are displayed in your lobby where patrons select winner.

FOR WOMEN ONLY

"Dark Victory" is definitely a woman's picture and should be exploited as such via the woman's page of your local paper and in cooperation with women's shops. Here are a few suggestions:

Make-up Chart for Woman's Page

Box on beauty hints (at the right) can be used as a newspaper plant along with publicity stories on Bette Davis and Geraldine Fitzgerald. Might be just the thing Editor of Woman's Page is looking for. But please bear in mind that Miss Davis' name or photograph must NOT be used for endorsements in any way whatsoever.

"Dark Victory" Essay Contest

Every woman has, at one time or another, been faced with an obstacle which she has had to overcome to achieve happiness for herself and her family. This forms the basis of an essay contest in which women are invited to send in letters to cooperating paper, telling about their "Dark Victory" (i.e. their victory over fear). Best letters receive guest tickets to your showing.

Designing Contest

A 'natural' for the woman's page and for a contest tie-up with local woman's shop. Women are invited to design a "Dark Victory" dress, or hat, or some other wearing apparel. Rules for contest appear in local paper and on herald distributed by cooperating merchant. Prizes are awarded for best models.

"Doubles" Contest

Find girl in town who looks most like Bette Davis. Contest is run in cooperation with local paper. Also: a contest to find the romantic couple who resemble Davis and Brent. Photo of winning pair is printed in paper together with photo of the stars.

"Dark Victory" Fashions

Local department store or woman's shop can develop a window display of gowns, dresses, coats, and other apparel, calling them "Dark Victory" Fashions and Accessories, in honor of your showing. Idea can also be used as a cooperative newspaper ad, with copy plugging your theatre and playdates. Fashion layout at the right can be spotted on woman's page. Order Mat 301 — 45c.

Expert Advises Women

Editor of Woman's Page invites readers to send in their marital and family problems which are answered in a daily column. Angle is that Editor tells each woman how she can achieve her "Dark Victory."

WHICH TYPE MAKE-UP FOR YOU?

Here's What the Stars of "Dark Victory" Suggest

BETTE DAVIS



Mat 107—15c

MEDIUM SKIN with BLONDE HAIR
With medium skin and light-blonde hair, Bette Davis is an outstanding example of this type beauty. Below are her make-up suggestions:

POWDER — Peach
ROUGE — Blush
MASCARA — Brown
LIPSTICK — Blush
EYE SHADOW — Purple

GERALDINE FITZGERALD



Mat 108—15c

FAIR SKIN with DARK HAIR
Geraldine Fitzgerald, with her dark hair and eyes, is a perfect example of the brunette type. Here are her make-up suggestions:

POWDER — Ivory
ROUGE — Cyclamen
MASCARA — None
LIPSTICK — Cyclamen
EYE SHADOW — Blue

(Publicity Story)

'Hint of Rouge Sufficient'

Bette Davis Tells Blondes

"A clear, lovely skin is the blonde's most precious beauty asset," states Bette Davis, the exquisite blonde star of "Dark Victory", which will open at the Radio City Music Hall on Friday.

"Your hair may shimmer like pure gold, but unless that hair frames a flawless skin, its loveliness is considerably dimmed. So I think the very first beauty role for light-haired girls is to keep the skin in the best possible condition, and then to use a light powder base to cover any imperfections. From that point on color is the important thing, and that's where the blonde has the advantage of a much larger choice than the brunettes and red-heads. So long as you choose tones that harmonize with the clothes you wear, you have an almost unlimited scope.

"Unless you want to be the baby-doll type (and what modern girl does?) you will go light on your make-up. 'Hint at it, rather than come right out with it,' might well be the cosmetic motto for the girls that gentlemen are said to prefer. Rouge and lipstick should match of course, and should be applied with a sparing hand.

"Eye make-up is the one point on which the blonde can go to town. Lashes and brows should be darkened—and it is advisable to use brown rather than black for this purpose. It will look more natural. Point up the depth of your eyes by using an eye shadow."

(Publicity Story)

'Brunettes Need Color'

Says New Irish Film Star

"Warmth of color is the brunette's strongest beauty asset," is the opinion of Geraldine Fitzgerald, lovely Irish star who makes her American film debut in "Dark Victory", at the Music Hall Friday.

"Most dark-haired girls have warm skin tones, and by judiciously accenting these tones with harmonious make-up, they can bring their complexions to vivid beauty. On the other hand, the brunette type has to be particularly careful about overdoing it with cosmetics. Too much color is apt to make her look florid, like a rose far past the bud stage.

"Use rouge by all means, but use it as though it were a rare and precious thing. My method of applying rouge for street wear is to put just a dab of color on each cheek, then, with a small piece of cotton, blend the rouge into the skin, until it looks as though the color came from within rather than without. Lipstick can be used with more abandon, but it must match your rouge. And always blot off the excess color with a bit of cleansing tissue.

"The brunette is usually blessed with dark eye-lashes and brows so that the only accenting her eyes need is a touch of shadow. Here the color depends upon the color of the eyes. I use a blue shadow because my eyes are blue, but for brown-eyed girls, I think green is most becoming."



Mat. 301 — 45c

Bette Davis, glamorous dramatic star of "Dark Victory," coming to the Music Hall, wears (left) a cocktail jacket of white crepe beaded in a flower design, over a trailing skirt blue crepe. (Center) Becoming and fashionable for outdoor sports is her checked tweed jacket, worn with man-tailored grey flannel slacks. (Right) Her Dark Victory frock—a black tulle with fitted top, bouffant skirt.

"Dark Victory" premiere at Radio City Music Hall. This is an important angle which many exhibitors like to use as: "A Radio City Music Hall Picture", or, "Direct from Radio City Music Hall", in newspaper ads and lobby displays.

Irwin Furniture Promotion and Prize Contest

A prize drawing to be held at all theatres showing "Dark Victory," in cities where a Pendleton agency is located (see list of local dealers below). The Pendleton bedroom suite and other prizes (illustrated below) will be given winners by the Pendleton dealers in each city. This furniture has a total value of \$500. Ask your dealer for details of contest and prizes.



First Prize



Third Prize



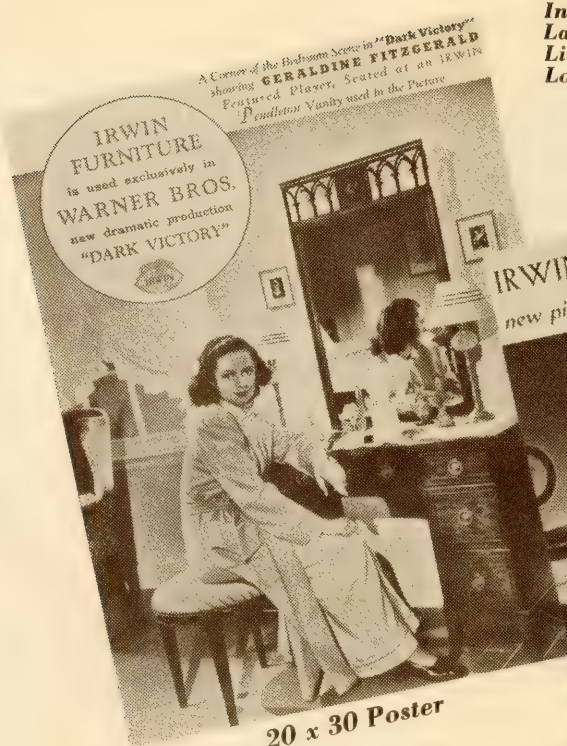
Second Prize

How This Contest Is Promoted By The Robert W. Irwin Company:

1. **SPECIAL TRAILER:** Free to theatres participating in this promotion. Announces your showing, the contest, name of local dealer, and lists prizes.
2. **NEWSPAPER MATS** and suggested copy supplied to local dealers for ads, tying in the contest with your showing of "Dark Victory."
3. **ADVERTISING ACCESSORIES** consisting of blowups, posters (illustrated below), display cards, and stills, showing scenes from "Dark Victory" and photos of the prizes. Supplied to dealers for display in stores and lobbies.
4. **FOLDER** showing scenes from "Dark Victory" and the Pendleton furniture supplied to all dealers for distribution to their customers.

List of Dealers Participating In This Promotion

Abilene, Tex.....	Waldrop Furn. Co.	Louisville, Ky.....	Burdorf's, Inc.
Amarillo, Tex.....	The Home Beautiful	Manchester, Conn.....	Watkins Bros., Inc.
Atlanta, Ga.....	Duffy-Freeman Furn. Co.	Moline, Ill.....	Columbia Furn. & Drp. Co.
Baltimore, Md.....	Hecht Bros.	Monroe, La.....	Durrett Hdwe. & Furn. Co.
Boston, Mass.....	*Paine Furn. Co.	Newark, N. J.....	Gus Holder, Inc.
Brooklyn, N. Y.....	Abraham & Strauss, Inc.	Oakland, Cal.....	*Boynge Furn. Co.
Canton, O.....	Thurin Cpt. & Rug Co.	Omaha, Nebr.....	Orchard & Wilhelm
Cedar Rapids, Iowa.....	The Killian Co.	Passaic, N. J.....	Greater N. Y. Furn. Co.
Cleveland, O.....	The Higbee Company	Peoria, Ill.....	*Block & Kuhl
Columbus, O.....	*F. G. & A. Howald Co.	Philadelphia, Pa.....	*John Wanamaker
Dallas, Tex.....	Sanger Bros.	Phoenix, Ariz.....	Dorris-Heyman Furn. Co.
Dayton, O.....	*The P. M. Harman Co.	Pittsburg, Pa.....	*Joseph Horne Co.
Denver, Colo.....	American Furn. Co.	Rochester, N. Y.....	McCurdy & Co.
Des Moines, Iowa.....	Davidson's	Saginaw, Mich.....	Henry Feige & Son
Detroit, Mich.....	*The J. L. Hudson Co.	Sacramento, Cal.....	Breuner's
Duluth, Minn.....	L. N. Kandela	St. Louis, Mo.....	*Scruggs-Vandervoort-Barney, Inc.
Fort Worth, Tex.....	Ellison Furn. & Cpt. Co.	San Antonio, Tex.....	G. A. Stowers Furn. Co.
Fresno, Cal.....	Slater Furn. Co.	San Francisco, Cal.....	*W. & J. Sloane
Grand Rapids, Mich.....	Wurzburg's	Santa Barbara, Cal.....	Henry Levy, Inc.
H. C. Prange Co.....	*Green Bay, Wis.	South Bend, Ind.....	Carnitz Furn. Co.
Green Bay, Wis.....	*H. C. Prange Co.	Spokane, Wash.....	Barclay & Brown
Houston, Tex.....	G. A. Stowers Furn. Co.	Toledo, Ohio.....	The J. F. Bennett Studios
Indianapolis, Ind.....	*L. S. Ayres Co.	Tulsa, Okla.....	Mayo Furn. Co.
Lansing, Mich.....	Arbaugh's	Washington, D. C.....	Palais-Royal, Inc.
Little Rock, Ark.....	Arkansas Furn. & Cpt. Co.	Waterloo, Iowa.....	Davidson's
Los Angeles, Cal.....	*Barker Bros.	Youngstown, Ohio.....	G. M. McKelvey Co.

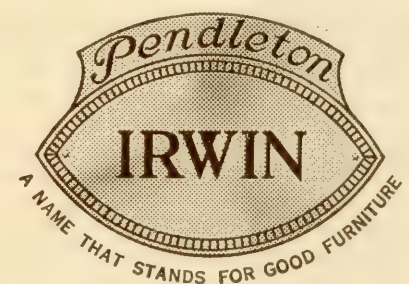


20 x 30 Poster



25 x 38 Blowup

Stores whose names are marked with (*) will not participate in prize contest but will advertise your showing in their stores with blowups, posters, stills, and other advertising accessories.



If your town does not have an Irwin representative write to the following address for information on how you can participate in this promotion.

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

9 x 12 Full Color Herald

PRICES: \$3.25, 5M and over; \$3.50, less than 5M

ACCESSORIES AND POSTERS SECTION

The screen's greatest actress
flings herself—body and soul
—into the finest performance
of her career—the finest per-
formance of anyone's career!

**ACADEMY
AWARD
WINNER**

BETTE DAVIS

Gives Another Academy Award Performance

DARK VICTORY

with
GEORGE BRENT · HUMPHREY BOGART
GERALDINE FITZGERALD · RONALD REAGAN · HENRY TRAVEL
CORA WITHERSPOON · Directed by EDMUND GOULDING
Screen Play by Casey Robinson · From the Play by George Emerson Brower,
and Bertram Black · Music by Max Steiner · A First National Picture
Presented by **WARNER BROS.**

Above, Herald open (9 x 12).
Right, Herald folded

(Illustration shows herald in reduced size).



11" x 14" COLOR-GLOS STAR PORTRAITS

1 to 9 . . . 35c each; 10 to 24 . . . 30c each; 25 and over . . . 20c each



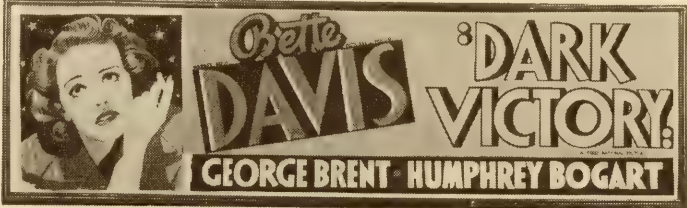
8" x 10" SEPIA FAN FOTOS

Contact your Vitagraph Ad Sales-
man for special quantity prices.

SLIDE 15c

AMERICAN DISPLAY CO.
525 WEST 43rd STREET NEW YORK CITY

Write directly to the company to find out how
your theatre can get these lobby displays at rea-
sonable rental prices.



24" x 82" BANNER



30" x 40" POSTER



Lobby Cards



8 x 10
COLOR GLOS
(Ten scenes available)
Rental 9c Each



COLORED 11 x 14's
(Set of Eight)
Rental: 35c

INSERT
CARD
Rental:
12c Each



COLORED 22 x 28's
Rental: 20c Each



Big Values In Displays

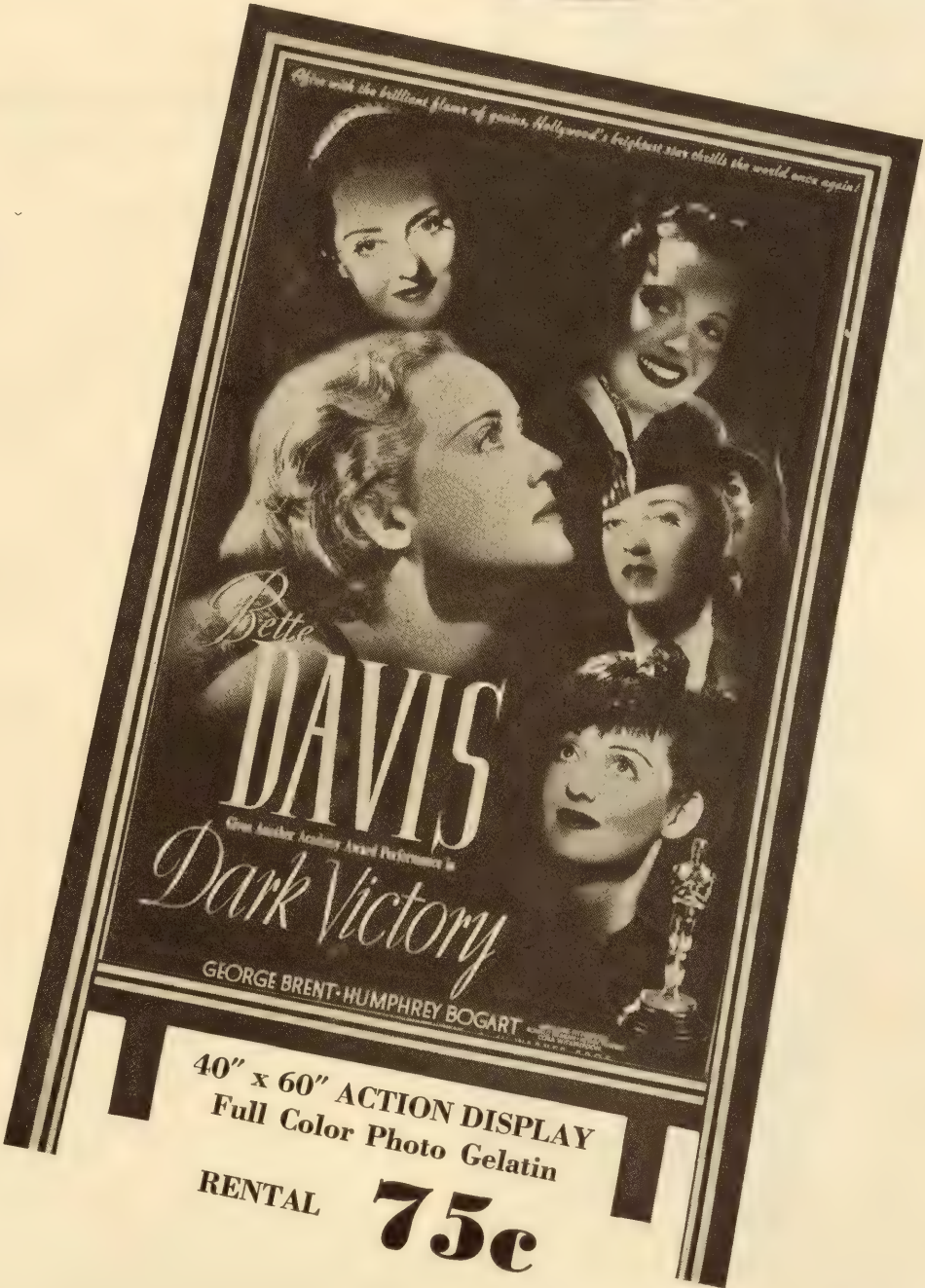
**30" and 40" Photographic Enlargements
Mounted On Heavy Beaverboard Discs**

	Black & White	Full Color
30" Discs	\$1.25	\$2.50
40" Discs	2.50	4.00

All prices F.O.B. New York. Order from:
SUPERIOR STUDIOS, INC.
442 West 42nd Street, New York City



**Special Extra Large
40" x 65" BANNERETTE**
In three colors—gold, white and light blue on rich, lustrous dark blue satin. At the same low rental price of **\$1.00** Rental; **\$1.75** Outright buy
Order from your Vitagraph Exchange



P O S T E R S



**SIX
SHEET**
RENTAL
48c Each

(Below)
THREE SHEET.....Rental 24c Each



ONE SHEET Rental 8c Each



SPECIAL QUANTITY PRICES (for posting or sniping)

ONE SHEETS

50 to 99.....11c each
100 & over..... 9c each

THREE SHEETS

50 to 99.....32c each
100 & over.....28c each

SIX SHEETS

25 to 49.....80c each
50 to 99.....70c each
100 & over.....60c each

REGULAR WINDOW CARDS

1 to 49..... 7c each
50 to 99..... 6c each
100 & over.....5½c each



MIDGET CARD 4c Each



REGULAR WINDOW CARD

BETTE
DAVIS

ACADEMY
AWARD
WINNER



GEORGE BRENT • HUMPHREY BOGART

GERALDINE FITZGERALD • RONALD REAGAN • HENRY TRAVERS
CORA WITHERSPOON
Directed by EDMUND GOULDING

DARK
VICTORY

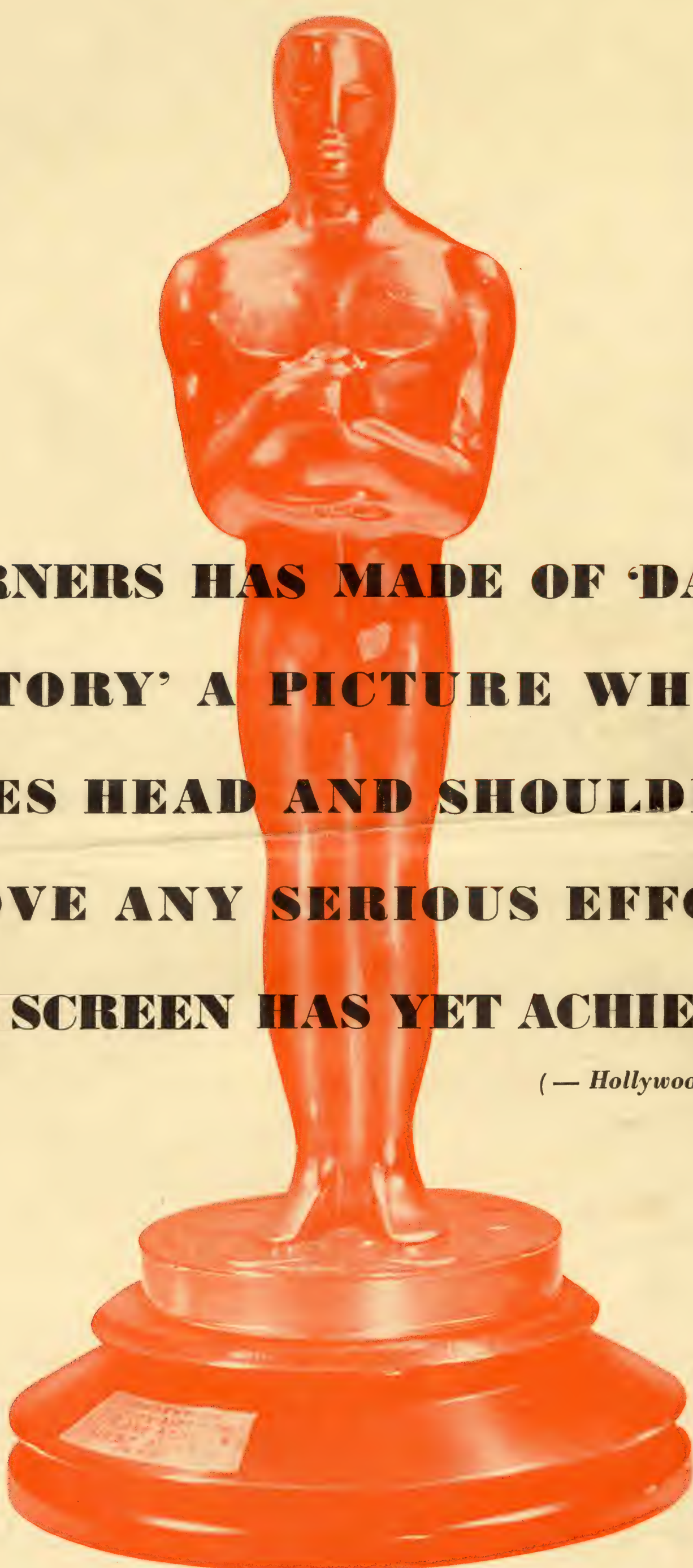
SCORE BY GARY MERRILL
A FIRST NATIONAL PICTURE
Presented by WARNER BROS. REG. U.S. PAT. & TM. OFF. © 1939 BY WARNER BROS. INC. ALL RIGHTS RESERVED.

24-SHEET

Lithographed in Full Color.
One of the most striking
“stands” produced. Post it
all over town.

PRICES:

1 to 4.....	\$2.40 each
5 to 9.....	\$2.25 each
10 to 24.....	\$2.00 each
25 & over.....	\$1.75 each



**“WARNERS HAS MADE OF ‘DARK
VICTORY’ A PICTURE WHICH
RISES HEAD AND SHOULDERS
ABOVE ANY SERIOUS EFFORT
THE SCREEN HAS YET ACHIEVED!”**

(— Hollywood Reporter)

CAST OF CHARACTERS

Charlotte Lovell	BETTE DAVIS
Delia Lovell	MIRIAM HOPKINS
Clem Spender	GEORGE BRENT
Tina	Jane Bryan
Dr. Lanskill	Donald Crisp
Dora	Louise Fazenda
Jim Ralston	James Stephenson
Joe Ralston	Jerome Cowan
Lanning Halsey	William Lundigan
Grandmother Lovell	Cecilia Loftus
Jim	Rand Brooks
Dec	Janet Shaw
John	DeWolf Hopper

*The Producer-Star-Director Combination
which made "Dark Victory" a hit!*

PRODUCTION STAFF

Directed by	EDMUND GOULDING
Screenplay by	Casey Robinson
Based on the Pulitzer Prize Play by	Zoe Akins
and the Novel by	Edith Wharton
Music by	Max Steiner
Photography by	Tony Gaudio, A.S.C.
Art Director	Robert Haas
Sound by	C. A. Riggs
Film Editor	George Amy
Costumes by	Orry-Kelly
Make-up Artist	Perc Westmore
Musical Director	Leo F. Forbstein
Orchestral Arrangements by	Hugo Friedhofer



Bette Davis

in **"Dark Victory"**

with **GEORGE BRENT • HUMPHREY BOGART**

Geraldine Fitzgerald

Ronald Reagan

Directed by EDMUND GOULDING



Cora Witherspoon

Henry Travers

A WARNER BROS. *Presentation*

SCREEN PLAY BY CASEY ROBINSON • FROM THE PLAY BY OLD EDWARD BRUNER, JR.
'AND BERTRAM BLOCH • MUSIC BY MAX STEINER • A FIRST NATIONAL PICTURE

Mat 215 — 7½ inches x 2 cols. (212 lines) — 30c

158

7 BIG-SHOW SMALL-S



Bette Davis
"Dark Victory"
 with
 GEO. BRENT • HUMPHREY BOGART
 GERALDINE FITZGERALD • HENRY TRAVERS
 RONALD REAGAN • CORA WITHERSPOON

*Directed by EDMUND GOULDING • Screen Play by Casey Robinson • From the Play by George Emerson Brewer, Jr. and Bertram Bloch • Music by Max Steiner
 A First National Picture • Presented by WARNER BROS.*

Mat 123

3 1/4 inches (45 lines)—15c



Bette Davis
 with
 HUN
 Direct
 A WA

Geraldine Fitzgerald • Ronald Reagan • H
 Screen Play by Casey Robinson • From the Play by Ge
 Music by Max Steiner • A Fir

Mat 222—2 1/2 inches x

Victory
 Few
 Women
 Ever
 Know!



Bette Davis
"Dark Victory"

with **GEORGE BRENT • HUMPHREY BOGART**
 Geraldine Fitzgerald • Ronald Reagan • Henry Travers • Cora Witherspoon

Directed by EDMUND GOULDING • Screen Play by Casey Robinson • From the Play by George Emerson Brewer, Jr. and Bertram Bloch • Music by Max Steiner • A First National Picture • Presented by WARNER BROS.

Mat 221 — 1 1/2 inches x 2 cols. (42 lines) — 30c

1938's Finest Ac

Bette Davis

with GEOR
 Geraldine Fitzge
 Directed by ED
 SCREEN PLAY BY
 AND BERTRAM

Ma

Victory
 Few
 Women
 Ever
 Know!



Bette Davis
"Dark Victory"

with **GEORGE BRENT**
 Geraldine Fitzgerald • Ronald Reagan

Directed by EDMUND GOULDING • Screen Play by Casey Robinson • From the Play by George Emerson Brewer, Jr. and Bertram Bloch • Music by Max Steiner

Mat 305-A—2 1/4 inches

PACE EYE-CATCHERS!

Bette Davis
"Dark Victory"
 GEORGE BRENT
 HUMPHREY BOGART
 Directed by EDMUND GOULDING
 A First National Picture
 Henry Travers • Cora Witherspoon
 George Emerson Brewer, Jr. and Bertram Bloch
 A First National Picture

2 cols (68 lines)—30c

etress! 1939's Greatest Film!

"Dark Victory"

GEORGE BRENT • HUMPHREY BOGART
 Ronald Reagan • Henry Travers • Cora Witherspoon
 EDMUND GOULDING
 Directed by CASEY ROBINSON • From the Play by GEO. EMERSON BREWER, JR.
 BLOCH • MUSIC BY MAX STEINER • A FIRST NATIONAL PICTURE

at 223—2 1/4 inches x 2 cols (62 lines)—30c

Bette Davis
"Dark Victory"

HUMPHREY BOGART
 Ronald Reagan • Henry Travers • Cora Witherspoon
 Directed by CASEY ROBINSON • From the Play by George Emerson
 Brewer, Jr. and Bertram Bloch • Music by Max Steiner
 A First National Picture • Presented by WARNER BROS.

x 3 cols (93 lines)—45c

Bette Davis
"Dark Victory"

NEW
 TRIBUTE!
 NEW
 TRIUMPH!
 NEW
 GLORY!

with
 GEO. BRENT • HUMPHREY BOGART
 GERALDINE FITZGERALD • HENRY TRAVERS
 RONALD REAGAN • CORA WITHERSPOON

Directed by EDMUND GOULDING • Screen Play by
 Casey Robinson • From the Play by George Emerson
 Brewer, Jr. and Bertram Bloch • Music by Max Steiner
 A First National Picture • Presented by WARNER BROS.

2 3/4 inches (37 lines)

Bette Davis
"Dark Victory"

GEO. BRENT • HUMPHREY BOGART
 GERALDINE FITZGERALD • HENRY TRAVERS
 RONALD REAGAN • CORA WITHERSPOON

Directed by EDMUND GOULDING • Screen Play by
 Casey Robinson • From the Play by George Emerson
 Brewer, Jr. and Bertram Bloch • Music by Max Steiner
 A First National Picture • Presented by WARNER BROS.

1 1/4 inches (18 lines)

TWO ADS ON ONE MAT

Mat 122—15c

5 1/2"

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

**MEDIA
HISTORY**
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www.mediahistoryproject.org